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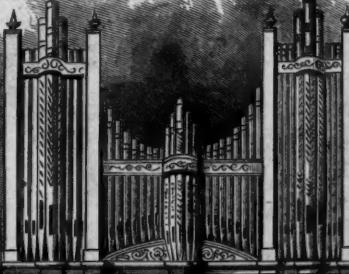
THE NONCONFORMIST

MUSICAL

JOURNAL

A Monthly Record

EDITED BY
E. MINSHALL,
Organist and Director of the Music at the
City Temple, E.C.



No. 13.—JAN., 1889.

and Review.

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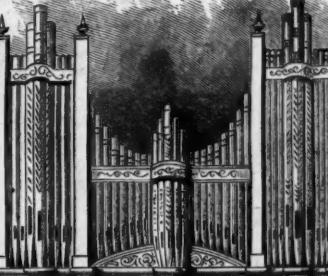
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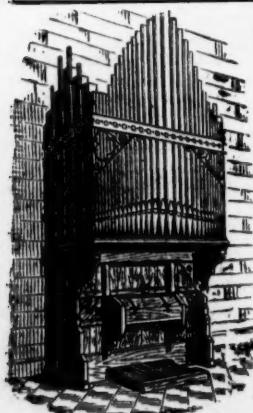
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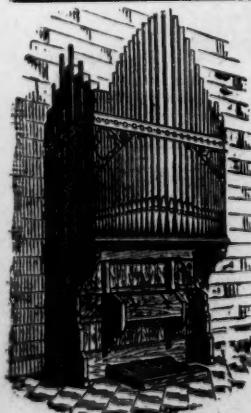
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A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
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The Forthcoming Choir Union Festi- val at the Crystal Palace.

WHEN the Nonconformist Choir Union was established in April last, it was suggested that an annual festival should be held at the Crystal Palace. This proposal was very heartily received, and it was agreed that such a festival should be one of the objects of the Union. At the time, however, no one ventured to predict that the Union would make such rapid strides as to contain a sufficient number of choirs to justify the authorities to arrange for a festival of this magnitude in 1889. Such is, however, the case, and the date fixed is Saturday, June 1st, at 4 p.m.

About sixty choirs (a total of about 1,400 voices) took part in the first festival service at the City Temple in June last. Since then other choirs have joined, so that at the present time the Union can command a chorus of about 1,800 voices. As at least 3,000 singers are required for the Crystal Palace Festival, it is hoped that many choirs will once associate themselves with the Union.

There are no fees of any kind. Choirs will have to pay for the Books of Music, which will cost one shilling each. Return railway-tickets from London, including admission to the Palace, will be provided free of charge. London choirs, therefore, ought not to have any difficulty in taking

part in this demonstration of Nonconformist choirs, and at the same time enjoy a very cheap holiday.

Cannot country choirs, especially from the large towns, take part? Why should not the choirs of Birmingham, Manchester, Liverpool, Bristol, Nottingham, etc., unite? Wellingborough, Gateshead, Blackburn, Burnley, and other towns where united choral festivals are held periodically, could each probably send a contingent. If a fair number of singers could be secured in any locality, the railway companies would no doubt convey them to London and back upon very reasonable terms. If this trip could be considered as the annual choir treat, the expense could possibly come out of the church funds. To meet any deficiency, a concert, made up of the Crystal Palace programme, might be given by the choir in their own church or schoolroom. This would probably bring in sufficient to meet all expenses. We should be glad if some of our readers in the large towns would bring the matter before the notice of the organists and choirmasters.

The programme will be partly sacred and partly secular, but chiefly the former. The Musical Committee of the Union have selected choruses by Handel and Mendelssohn, anthems by Bunnett, Elvey, Goss, Purcell, Stainer, Macfarren, Rea, and part-songs by Mendelssohn, Barnby, Gaul, Leslie, Reay. These names are a sufficient guarantee that the programme will be good and popular.

The Committee of the Union have wisely come to the decision to make the Union as broad as possible, to avoid any charge of "clique-ism." They have consequently asked several gentlemen to undertake the duties of conductor and organist. Mr. E. Minshall and Mr. T. R. Croger will therefore conduct, and Mr. Ernest W. E. Blanford (organist of Stepney Meeting) and Mr. J. R. Griffiths (organist of Christ Church, Westminster Bridge Road) will preside at the organ.

It is very desirable, on many grounds, that the Nonconformist choirs should muster in strong force at this festival. We therefore call upon every such choir in the metropolis to forthwith join the Nonconformist Choir Union. Mr. T. R. Croger, 114, Wood Street, E.C., is the esteemed and energetic Honorary Secretary, to whom application should be made, and who will furnish all further information.

We have every reason to believe that the Crystal Palace Festival will be a thorough success and a real enjoyment to those who take part in it.

ORGANISTS, choirmasters, and those taking an active part in the music of the Church are so tied to their Sunday work that they are unable to learn much from the experience of others. We propose, therefore, to devote a space each month for the interchange of opinion upon all subjects that come within the scope of the Journal. We shall be glad if those of our readers who require information will forward us questions, which shall appear. A *nom-de-plume* may be used by the inquirer, but the name and address of the questioner must be sent as a guarantee of good faith. The following month the replies that we receive will be pub-

lished. In this way we believe much useful information will be given. Questions and answers should be forwarded to us as early as possible in the month.

At a certain chapel in London a programme of strictly sacred music is given one evening every month for the benefit of the poor people of the neighbourhood. There is no charge for admission, and there is no collection, and no performer is paid for services rendered. It is therefore a labour of love all round. The organist, who has this work in his charge, was, however, more than astonished when one day a well-known Christian man stopped him in the street, and rebuked him for having "those wicked services"! Where the wickedness comes in we fail to see.

WE understand pianoforte-playing competitions are now started in America upon a new system. The most efficient performer has to give the others so many bars' start according to their respective abilities, and the player that gets to the end of the piece first secures the prize! How soothing to hear half a dozen competitors playing together on this handicap principle!!

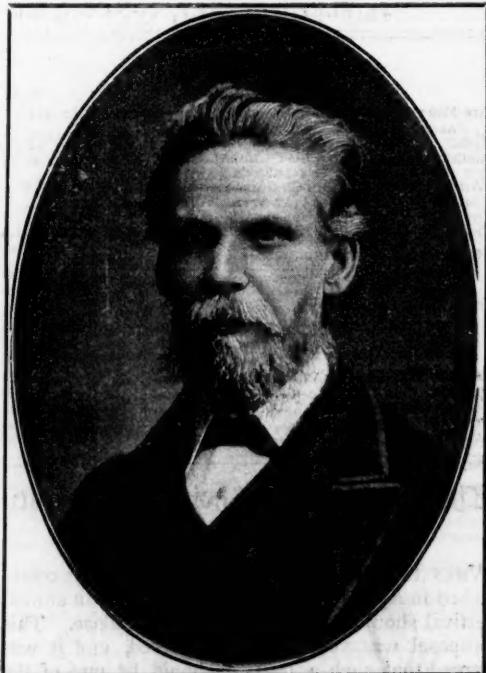
WE are indebted to many of our subscribers for expressions of good-will and congratulations which accompanied the subscription renewals. One well-known church musician in Scotland, a gentleman whose opinion upon all matters relating to worship music is valued, says, "I must express my great gratification at the success you report; and I may add, in congratulating you thereon, that it is well deserved. You fill a vacant place most admirably, and I shall certainly continue my strong recommendation to all musical friends with whom I may come in contact to take the N. M. J." Another gentleman, a Mus. Doc., writes, "I think the Journal is calculated to do much good." Another writes, "There can be no doubt the Journal supplies a long-felt want amongst Nonconformist organists and choirmasters. I have always looked forward to the arrival of each number with pleasure." For such generous appreciation of our work we are deeply grateful.

THE *Tunbridge Wells Advertiser*, referring to a musical service given in one of the Congregational churches in the town, wisely says, "It is as true of that kind of instruments the organ as of wealth, that a responsibility for its adequate utilisation attaches to its ownership. Be the proprietors private individuals or public bodies, they are to a certain extent trustees thereof for the benefit of their fellow creatures, and the oftener outsiders can be gathered together to hear 'the majestic organ roll contrition from its mouths of gold,' as it accompanies a well-trained choir in some exquisite musical rendering of a sacred story or a tale of the heroic age, the better is this trust performed. . . . Such services are a real boon to any neighbour-

hood, and the oftener our churches, and chapels, and public meeting-places can be thus used for the culture of the community, the better for us all."

THE bound Volume of the Journal for 1888 may now be had at our Office, price three shillings and sixpence. Cases (cloth, with gilt lettering) for binding may also be had, price one shilling.

Music at Park Chapel, Camden Town.



PARK CHAPEL, Arlington Street, Camden Town, has long been honourably known for its activity in all departments of church work; and Joshua Harrison is a name dear to many hearts, and familiar to almost every family in the locality of the chapel. Few ministers have maintained their positions so long as Mr. Harrison has done, for ever since 1846 he has enjoyed the respect and affection of a large congregation. Though now some years beyond the "three score years and ten," he still retains much of the power of his youth, and his commanding figure is still upright and stately.

His chapel has recently been considerably improved. The old-fashioned pews have given way to more comfortable ones of the modern kind, and the walls and ceiling have been made pretty, under the skilful hand of the decorator.

The organ (an excellent two-manual instrument, by Willis) is placed at the back of the pulpit, and stretches from gallery to gallery, which, by the way, is not a great distance, as the chapel is

narrow, but long. The choir, which consists of about twenty members, sit immediately below the pulpit. Mr. Charles Darnton (whose likeness we give above) is the able organist, and has held that position for more than twenty years. He is well known to our readers as the writer of some interesting and practical papers which have appeared in our columns. He is also well known as the composer of several services of song, anthems, organ voluntaries, pianoforte pieces, songs, etc. He has recently written two cantatas, one of which, "The Song of Creation," is shortly to be published by Messrs. Curwen and Sons.

On the occasion of our visit, Wély's Andante in F was played as the opening voluntary. The first hymn (which was given out by a gentleman with an exceptionally clear voice) was "Hail to the Lord's Anointed," and was sung to "Exultation," No. 475 in the "Bristol Tune-book." It is a sweet, flowing tune, but some of the congregation found the F sharp in the third line more than they could comfortably manage, the result being that some were out of tune at that point in each verse. Tunes, to be thoroughly congregational, should not go higher than E. The smart attack was noticeable. Very frequently congregations are very slow to start, but Mr. Darnton is brisk himself, and the choir and congregation commenced each verse with very commendable promptitude. After the last verse the Amen was played on the organ, but not sung (except after the closing hymn). If it is played, why is it not sung?

The anthem was Attwood's "Teach me, O Lord," but this was feeble. It was left pretty much to the choir, but they appeared afraid of it, and except for the assistance of the organ, they would have probably collapsed. Especially was the weakness noticeable when one part alone was singing. The explanation was that as it was September many of the choir, notably the leaders, had not returned from their summer holiday.

The anthem-book in use is "Anthems for the Church and Home," which is edited by Mr. Darnton. To help the congregation to sing correctly it is intimated in the preface that "the words are printed in the order in which they are sung. Such as are placed in parentheses are not sung by the treble voices, but belong to some of the other parts." This arrangement is certainly helpful to those who do not understand music.

For the chant the Magnificat was sung. It was taken a shade fast, but the enunciation was clear, with one or two exceptions. For instance, there was a want of agreement in the passage—

"He hath scattered the proud in the imagi | nation | of their | hearts."

Upon the whole, however, the chanting was decidedly good.

The hymn before the sermon was "Go, worship at Immanuel's feet," and the tune "Mainzer." It is hardly necessary to say that the singing went with a good swing. The final hymn was "The radiant morn has passed away," but the tune "In Memoriam," 592 in the "Bristol Tune-book," seemed new to the people. There was con-

sequently a little uncertainty and a distinct tendency to drag.

Of Mr. Darnton's accompaniments we can only speak in terms of unqualified praise. Few men understand their work better. He exhibits exceptional taste and good judgment.

The choir, too (in spite of their feebleness in the anthem), deserve a word of commendation. They lead well, and pay considerable attention to expression. Their position, however, is not the best possible. They sit facing each other, instead of facing the congregation. Though Mr. Darnton is responsible for the music, Mr. Porter undertakes the duties of leader.

During the winter months good and elevating music is provided for the poor of the neighbourhood in the form of a "Service of Song," which is given once a month. Admission is entirely free, and there is no collection. The programme consists of choruses from some of the oratorios, anthems, and solos by a professional vocalist. These musical evenings are now in their fourteenth year, and are more prosperous than ever. They are carried on under Mr. Darnton's direction, and he spares no trouble to make them thoroughly good and attractive. The choir likewise willingly devote much time and attention to this work. That their efforts are much appreciated is very evident.

May the happy influences which have for so long gone forth from Park Chapel to all the district round continue and increase. Few churches have a better record in any branch of Christian work.

Blackburn Nonconformist Choral Union.

THE first concert of this new Choral Union was given on November 27th, in Chapel-street Congregational Church. The society has only been in existence about three months, and already it numbers almost 150 members.

Two concerts only will be attempted in this their first season, Rossini's "Stabat Mater" having been selected for the second concert, which is to be given in March.

Under the conductorship of Mr. S. Thornborough, the organist of Chapel-street Church, the Union promises to develop into a powerful and important musical society, notwithstanding the fact that there are three other societies already in the town.

It was a bold beginning for a new society to give Handel's "Messiah" at its first attempt, but the success of the performance amply justified the selection. A better place, perhaps, for hearing the "Messiah" could not have been chosen than Chapel-street Church. It is capable of seating a large audience, and with exceptionally good acoustic properties, the solos and choruses were heard to great advantage.

The pulpit had been removed, and a large platform erected in the chancel to accommodate the chorus and orchestra, which numbered 170. Mr. Jonas Hindle presided at the fine organ, and Mr. H. Nuttall was the leader of the band. The principals were Madame Farrer-Hyde (soprano), Miss Alice Bertenshaw (contralto), both from Sir Charles Halle's concerts, Mr. A. F. Thornborough (tenor), of Liverpool, and Mr. Fred Gordon (bass), late of the Carl Rosa Opera Company. The audience were appreciative, and were not slow to express their approval of the manner in which the

music was given. The tenor and bass principals rendered their parts very satisfactorily, but the ladies were listened to with even greater pleasure. Miss Bertenshaw delighted the audience by the sweet and effective rendering of her solos, and Madame Farrar-Hyde was equally successful, and did full justice to her part. The choruses were exceedingly well given, the parts being evenly balanced. Mr. S. Thornborough conducted with energy, and kept the chorus well under the control of his baton. The concert was exceedingly successful, and does Mr. Thornborough the highest credit.

The "Redemption" at Regent's Park Chapel.

GOUNOD'S "Redemption" was given at Regent's Park Chapel on Wednesday, December 5th, in such a manner as to reflect the highest credit upon all concerned. On a former occasion a "grand," or miscellaneous, concert had been given, but now for the first time an entire and difficult work was undertaken, with a "full professional orchestra," a choir of some two hundred voices, and the following principals: Miss Alice Whitacre, Miss Hannah Jones, Mr. Hirwen Jones, Mr. Frank May, and Mr. Frederick King; organist, Mr. Thomas Pettit; leader, Mr. H. R. Starr; and the conductor, Mr. J. L. Phillips, the organist of the chapel.

The chapel was filled to overflowing. Raised upon the pew-tops to the left of the pulpit was a large platform bearing the band and choir, whilst the soloists sat in crescent form in front of the pulpit at the extreme corner of the orchestra, and surrounded by beautiful exotics, the organ making an excellent background to the whole.

With regard to the performance, it should be recorded that the orchestra seemed well up to its work, the effect in the "March to Calvary," the "Crucifixion," and "The Women at the Sepulchre" being most noteworthy. To any one who contemplates giving a similar performance, and who proposes to give the brass parts of the "Celestial" music to the organ, it might be well to suggest the advice, now so classical, "Don't." It is an economy not likely to occur twice under the same direction. This remark, however, need not detract from the sense of great satisfaction derived from the excellent rendering of the instrumental portions of the work.

The solo singers rendered their parts well. Especially would we notice the well-balanced voice and religious delivery of Miss Hannah Jones. Mr. Hirwen Jones sang his numbers in a pure artistic style, every word being clearly enunciated and given its true value, while his voice was, without strain or effort, perfectly in time and sweet. The utterances of Christ were given with quiet dignity and meaning by Mr. Frederick King; especially thrilling was the cry from the cross, "My God, My God, why hast Thou forsaken Me?" Miss Whitacre and Mr. Frank May were both efficient, the latter as the second Narrator.

The choir, composed of willing and able friends who had cheerfully joined that of the chapel, must have had a great deal of care bestowed upon them, for the choral numbers went well.

The great interest which seems to surround this event arises from the fact that a capable choral society has sprung into existence full grown, or nearly so, and assuredly it will not be allowed to die. This assemblage of competent musicians should certainly look forward to a career of useful, pleasurable work. Mr. J. L. Phillips, the esteemed and energetic conductor, has proved beyond a doubt his perfect ability to carry such a society to a worthy position amongst our leading local associations.

"An Evening with the Congregational Church Hymnal."

SUCH was the title of a very interesting and instructive lecture given by Mr. E. H. Mannerling, on December 5th, in Hare-court Chapel, where the Hymnal is to come into use in January. There was a fairly large audience. The Rev. Henry Simon, the pastor of the chapel presided, and briefly introduced the lecturer.

In opening, Mr. Mannerling said it would be his aim to stimulate them in their efforts to improve their psalmody and to point out to them the opportunities before them in their new Hymnal. Having given a brief history of psalmody, he drew attention to the various good points of the book. The marks of expression printed against the hymns were very helpful in obtaining effective singing. Then the editor had most wisely avoided all hymns which contained expressions of bad taste and incongruities which were detrimental to worship. Several quotations from the old Congregational Hymn-book were given as specimens of what had been avoided. Writers of almost all creeds were represented, for hymns by Unitarians, Roman Catholics, High Churchmen, and Low Churchmen were found in the book. The alterations in the hymns, a work that was attended with much difficulty, had been most discreetly dealt with by the editor.

Mr. Mannerling then gave a history of Church Music, and unfortunately left no time to speak in any detail of the music in the Hymnal. The audience, however, had the pleasure during the evening of listening to nine tunes, one chant, and eight anthems, which were excellently sung by a choir of about seventy voices, conducted by the lecturer, and ably accompanied by Mr. Drewett, the organist of the chapel. These were termed "illustrations," but they were illustrations of the musical wealth of the new Hymnal rather than of the lecturer's remarks. Barnby's exquisite anthem "Abide with me" was greatly appreciated. The two soprano solos were beautifully rendered by Miss Daisy Bayley, who sang with great expression. Dr. Hiles' quartett "Blessed are the merciful" was also tastefully sung. Of the tunes, St. Ann, (Sullivan's arrangement), Laudes Domini (Barnby), and Holy War (Booth) were the most effective.

A very hearty vote of thanks to Mr. Mannerling, proposed by the Rev. Henry Simon, seconded by Mr. Dick, was carried with loud applause.

The "Hymn of Praise" at Westbourne Park Chapel.

ON Monday, Dec. 17th, Mendelssohn's "Hymn of Praise" was given in Westbourne-park Chapel (Dr. Clifford's) by the Westbourne-park Choral Association, accompanied by the Bayswater Orchestral Society, of which Mr. J. W. Bond is leader. The concert was given in connection with the Monday Popular Concerts which are given in the church during the winter, and which have now entered their seventh season. The spacious building was crowded with an appreciative audience.

The Choral Association has been in existence some time, and is ably conducted by Mr. Rowland Briant, the organist of the church. The Bayswater Orchestral Society is likewise not a new Society. This was the first occasion, however, upon which the two combined, and the result was such that we hope they will permanently unite for the purpose of giving such concerts. The performance was not perfect—that could hardly be expected—but it was so good that we hope confidently for the future. The combination of such an orchestra

and such a chorus, under careful training, ought, in course of time, to do much for music in the western district of London.

The long opening symphony was listened to with close attention, more especially the Allegretto movement. Of the choruses, "The night is departing" was the most appreciated. The final chorus however, went with much spirit.

The principals were Miss Alice Parry (in place of Miss Selina Quirk, who was announced), Miss Hetty Beresford, and Mr. Dyved Lewys, the latter being certainly the most successful. Mr. Lewys sang with much taste, his fine voice and artistic rendering making a great impression, especially in "He counteth all your sorrows" and "The sorrows of death." The ladies, however, sang the music allotted to them with ability, especially the duet in "I waited for the Lord." The accompaniments of the orchestra were fairly good. Evidently, at present, this is a weak point. There was an uncertainty of attack occasionally, which we have no doubt will soon be remedied. As a first attempt it was certainly creditable, especially as the orchestra is composed chiefly of amateurs.

The second part of the programme was miscellaneous, when the orchestra played several pieces, conducted by Mr. G. Stutfield, and songs were given by the vocalists and choruses, and part-songs by the choir.

Choral Festival at Finsbury Park.

ON Tuesday, December 4th, the Congregational church was filled with a musical audience, to hear the festival given under the auspices of the Nonconformist Choir Union.

Sixteen choirs were represented, and the singers occupied the greater part of the galleries. Mr. E. Marshall and Mr. A. J. Hawkins divided the duties of conductor and organist. Mr. J. R. Griffiths played the voluntaries.

The singing was characterised by much spirit and heartiness. The hymns were sung with considerable expression, though perhaps they were a shade too slow. Smart's ever-popular *Te Deum* in F went with great vigour, the unison passages especially telling out exceedingly well.

The pastor of the church, the Rev. T. Eynon Davies, gave the following very appropriate address:

I am glad the Nonconformist churches of London are taking a step in the right direction in regard to sacred music.

In Wales—where every one beyond sixteen is supposed to be a poet or a musician—we have been familiar with these festivals for a long time.

A good idea is always worth borrowing, and I am glad to find here to-night, worked out so well, this Welsh idea of a choral gathering. Next week we are going to hold an Eisteddfod on these church premises, and so between the Welsh preacher in this pulpit, the Welsh *cymaenfa ganu* (in the language of Paradise this kind of thing is called *cymaenfa*) here to-night, and the Eisteddfod next week I shall begin to feel that there is some point in the dear old joke about the Welsh invasion of London.

Well, dear friends, music is neither English nor Welsh, nor French nor German. It is a speech we all understand. It is a kind of universal tongue, which can touch all men in every land.

This, I think, is the rule, and I pity the miserable exception to this rule, for—

"The man that hath no music in himself,
Nor is not moved by concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night.
* * * * *
Let no such man be trusted."

So said the Bard of Avon, and old Thomas Fuller (the Shakespeare of the pulpit), adds—

"Music is nothing but wild sounds civilised into time and tune. Such the extensiveness thereof that it stoopeth so low as brute beasts, yet mounteth as high as angels. For horses will do more for a whistle than for a whip, and by hearing their bells jingle away their weariness."

The ancients felt the power of song, and the genius of antiquity wove some wonderful tales round the name of Orpheus.

Receiving a lyre from the hands of Apollo, he played on it in such a masterly fashion that he affected not only men and animals, but the very trees and rivers, and rocks were charmed with the music.

Lyre in hand, Orpheus went after his lost love into the land of shades, and so charmed the nether gods that they agreed to restore him Eurydice if he did not look behind him until he had passed out from the nether world. That vow he failed to keep, and so he lost her. Still there stands the story, beautifully illustrating the views of the ancients of the days of Homer in regard to the power of song.

Music is the sweetest secret man from nature ever stole. Nature is full of music. If we had an instrument to help the ear as the microscope helps the eye—a magnifier of sound—it is just possible that what we call silence is musical.

Some one gave this definition of silence: "Silence, is music asleep."

Ah, it may be that silence is music *awake* could we have but a sense keen enough to catch the strain, and the music of the spheres may be not only a pretty poetic conceit, but founded upon actual fact! All things are musical. The hum of the bee, the laughter of the torrent, the rolling bass of the thunder peal—what are these but sounds in the great anthem of creation?

The stars of morning sang; the trees of the field clap their hands, and the beautiful sounds of nature, as well as the beautiful sights, send every thoughtful man back away to God.

Some one said that an infidel astronomer is mad! But there are infidel astronomers. I do not think you can refer to an infidel musician of the highest rank. Our finest singers were and are men of faith and piety, and certainly men of wonderful devotion to the celestial art.

Some of the arts are young, but music is one of the first-born among the noble sisterhood.

In the Temple of old, David and Asaph controlled 4,000 vocalists and instrumentalists, and the praise of the ancient sanctuary of the Jew could be heard ten miles away. It eclipsed in effect, probably, the Handel Festival of our modern days.

In the Western churches we have to thank, perhaps, most of all Ambrose, of Milan, for introducing sacred song from the Eastern churches. That was in the fourth century. He began the first era of church music. In the Western churches there were no melodies before the days of Ambrose, and he, too, introduced the chant, but for 200 years after the days of Ambrose sacred song was dragged through the mire until Gregory the Great appeared, and he restored to sacred song its majesty and simplicity. Gregory was a good man and a great man, and he helped on marvelously the development of sacred song in the churches of the West. He left behind him a distinct style, and these gentlemen about me, whose knowledge of music is greater than mine, are doubtless familiar with the Gregorian style and with Gregorian chants. Indeed, it is said that if we have to-day any phrases of sacred song from the original music of the Temple, they have reached us in consequence of the consecrated zeal of Gregory the Great.

Well, I am not here to trace the history of sacred song, but I cannot pass these men by without casting my flowers on their graves.

Music always is a very powerful influence. How the songs of the Troubadours soothed the barbarians of the Middle Ages! How the marches of Crusaders swept like tornadoes over the countries of Europe!

The Bourbons were more afraid of that thrilling French anthem the "Marseillaise" than of all the armies of Europe. The Waldenses and Huguenots, going bravely to the stake to die for their faith, sang praise to God, beginning it on earth amid the roar of crackling faggots, ending it in heaven amid the Hallelujahs of the saved!

The Church of God must have its sacred song. By this it has conquered in many a stubborn fight with darkness and the devil!

Luther's chorales were as powerful as his sermons. John Knox did enormous work in Scotland, but he was helped, mightily helped, by the music of the dear old Covenanters, whose praises rang among the hills of Scotland on many a stormy night. And don't you remember, in that thrilling poem of Mrs. Hemans, about the landing of the Pilgrim Fathers on Plymouth Rock, how on that foreign strand—

"Amid the storm they sang,
And the stars heard, and the sea,
And the sounding aisles of the dim wood rang
To the anthem of the free"?

God's people have always found refuge and help in sacred song. Martin Luther and Philip Melancthon had a habit, when the heavens were black and the storm was beating, of running to the 46th Psalm, "God is our Refuge," etc., and there they sang all their fears away; and what applies to Luther on the Continent applies with equal force to the Methodist revival at home.

Well now, then, with all this to say in favour of praise, we are somewhat surprised to find that this beautiful portion of the service of God has received sometimes scant consideration at the hands of our churches.

In some places it is supposed to be simply a con-

venient arrangement whereby the preacher (poor man!) may stop to take his breath. In other churches music is reduced to the least possible minimum. A homoeopathic dose of music will just suit some people. But we are getting wiser day by day.

When a student I remember preaching in Cardiganshire to an audience of farmers and their workpeople and there was an unfortunate harmonium in the gallery. It had not been used for three months, but with the strange preacher coming, they thought it was well to appear in all their glory, and so they imported a friend from a distance of three or four miles to play. I gave out the verses. The man at the machine (as they called it) up-stairs began to play, whereupon half the congregation dropped on their seats again as though they had been shot. By-and-by I found out the secret. There had been quite a civil war over that organ, and fifty per cent. of my dear people "struck." They were not going to praise God by machinery! Of course these prejudices die hard. A dear good old deacon in my first charge (he is in heaven now) would have no truce at all with our American organ; and on one occasion the piano used on Saturday night, which he regarded as a natural enemy, was shunted into a corner of what is called the "big pew"—a kind of House of Lords for the deacons who sit close up to the pulpit (to keep an eye after the minister, I suppose). This dear old man raged when he saw the piano there, modestly concealing itself under a green baize covering.

Well, my dear old deacon was born on the wrong side of the Deluge, after it instead of before it.

But now, when all is said on that side, let us avoid the other extreme. The old people thought they must boycott the art of music in every shape. Give us the spirit, they said. We agree with them. But cannot the art of music become a handmaiden in the temple of God? Cannot the art be baptized in the name of the Father, Son, and Holy Ghost, and be a holy priestess to serve at the holy altar of praise?

If I am to choose between the spirit of praise on the one hand, and the art of music on the other, I decide at once in favour of the spirit of praise; but I contend, dear friends, and I have living proof of my contention here to-night, that the holiest spirit can be wedded to the best art.

Let us not get too artistic. Handel's choruses are wonderful creations, but I suppose the ordinary congregation cannot attain unto those masterpieces. It needs the cultured choir to crack the shell of Handel's music in order to reach the soul.

There was a small congregation of Baptists in the south of London in the early part of this century who did not sing at all. That was awful! But I'd sooner bear that infliction than establish the professional system of trio and quartett singing on this side of the Atlantic. To praise God by proxy is a miserable insult to the majesty of Heaven. If the worshipper is too lazy to join in hearty praise let him stay at home.

Many a wet Sunday night in Wales have I stood up among my own people to lead them for half an hour in sacred song.

I would not take the crown of England for attempting it here to-night. With so many veterans around me it would be like a raw recruit teaching Hannibal the art

of war. But there I could move more freely, for no one could find out my ignorance ; indeed, I concealed it as best I could, confining myself to a simple exposition of the hymn (and there are many hymns, like Browning's poetry, that need a great deal of expounding). I explained the hymn, endeavouring to catch the spirit of it, and then we clothed it in a plaintive Welsh tune, and we sang on in that weird minor key, until the very heavens seemed to descend into the congregation. It often affected me to tears again and again.

Of course, we have in our hymn-books a lot of versified rubbish that we never sing, and there are dear old tunes which our grandmothers used to sing that may well be allowed to sleep the sleep of the just. We are glad that our treasury of sacred words and music is being continually enriched.

Not that I want the old hymns banished, or the old tunes, *because* they are old. There are scores of them that will not submit to be banished. "Rock of Ages" and "Lead, kindly Light" will be sung and resung until the songs of earth are merged in the anthems of heaven.

Carlyle said of shallow men, "They speak from the teeth out." It may be true of the shallow worshipper that he, too, sings "from the teeth out."

That is not praise. A mere artist does not praise God. A bare professional, who sings for hire, cannot be a worshipper. I hold that every singer should be a worshipper, and as I said in this pulpit before, I would as soon ask a low comedian to preach in this pulpit as ask a mere naked musician to lead our sacred song.

It is an honourable and also an onerous office. They say in Wales that three devils vex the church, and one of them is the devil of music. Singers are said to be "touchy." (I have not found them so.) They will tumble headlong over a semiquaver. Dear friends, let the crotchetts be all in the music, none in ourselves, and to that end let us keep well in front of us that all praise is an offering to God, and to be acceptable to Him it must be offered with pure hearts and clean hands.

I am delighted with this new departure in the choral arrangements of our Nonconformist churches. May "the little one become a thousand, and the small one a strong nation."

During the offertory Mr. Alexander Tucker, of the City Temple Choir, sang with much taste, "Behold, I stand at the door."

Since the first festival in June, this was by far the most successful service promoted by the Nonconformist Choir Union officials.

The Psalmody of the English Reformation.

BY ORLANDO A. MANSFIELD, MUS. BAC. T.C.T., F.C.O.,
L. MUS. T.C.L.

HOWEVER much certain writers of the present day may attempt to deride the first poetical and musical efforts in the direction of English metrical psalmody, and however deserving of such derision these efforts may have been, the fact remains that metrical versions

of the Psalms, written in the vulgar tongue and set to music, exerted when sung an immense influence over the minds and emotions of sixteenth-century Englishmen. Probably nothing was more helpful to the spread of Reformation principles in this country than the successful efforts made to induce the common people to join in this novel feature of private and public worship. We have it upon the authority of Bishop Jewel (1522-1571) that it was by no means a thing unknown to see 6,000 persons at St. Paul's Cross singing together. In the face of this valuable contemporary testimony as to the success attending some of the first efforts to provide our countrymen with a metrical psalmody whose words and music should alike be easily understood of the people, there is no necessity for offering any apology for the production of the present article, or for enlarging upon its *raison d'être*.

When writing upon the music of the early Christian Church, we stated* that Latin hymns sung to Gregorian melodies were in use a few centuries after the birth of Christ. But during the Middle Ages the nations of Western Europe neither possessed nor participated in anything worthy of the name of a people's sacred song. The Church music of the pre-Reformation century was exclusively choral, consisting for the most part of elaborate contrapuntal settings of the mass. These compositions were generally founded upon some fragment of the plain-song or Gregorian melody to which the less important parts of the liturgy were sung. The people being thus debarred from participating in church music, expressed their musical feelings in music of a rudely secular character, wedded to rhymes often vulgar and not unfrequently profane. From this source many of the finest tunes of the Reformation period were selected, especially in Germany, a land rich in traditional secular melody. But there was one form of sacred song in which the down-trodden people gave expression to such spiritual aspirations as they chanced to possess. That form was the carol, not as we know it to-day, but some rustic melody set to a mixture of monkish Latin and *patois* verse, or to some semi-profanous lines in the vulgar tongue. Many of these old carols, with their text purified from its mediæval coarseness, are great favourites at the present day.

The researches of recent musical historians have succeeded in proving that in the cultivation of such forms of sacred and secular music as were in existence prior to the Reformation England was not one whit behind her Continental neighbours. It has been asserted that some rude kind of hymn was used in the days of Wyckliffe and the Lollards, but there is not sufficient evidence on this point to enable us to resolve the assertion into a fully demonstrated fact.

The psalmody of the English Reformation, however, was considerably affected by that of the Continent, owing to the refuge taken at Geneva by English and Scotch fugitives during the Marian persecution. On their return these refugees transmitted to their fellow-countrymen, orally or otherwise, the melodies of many of the Continental psalm-tunes, and thus the latter became incorporated in early English psalters. Luther,

* See NONCONFORMIST MUSICAL JOURNAL, Sept., 1888, p. 138.

the great promoter of congregational psalmody and the father of the German chorale, published his first hymn and tune book in 1524. For this work Luther wrote several hymns and composed a few melodies, among others that sung to his celebrated hymn "Ein feste Burg ist unser Gott." Of the other tunes in Luther's book, some were selected from ancient Church melodies or popular airs, and others were composed expressly for the work by contemporary German musicians. Many of these tunes found their way into the Genevan Psalter, and from thence were imported into England and Scotland.

The Genevan Psalter, the recognised hymnal of the Huguenot or French Calvinistic Church, was published at Geneva, by order of Calvin, in 1542. It consisted of the psalms versified by Clement Marot and Theodore Beza, and set to melodies either selected from German chorales and popular airs or composed from simple and trite musical phrases. These melodies were afterwards variously harmonised by different musicians, such as Claude Goudimel, who perished at Lyons, in the massacre of St. Bartholomew's Day, Aug. 24th, 1572, Claude le Jeune, Guillaume Franc, and Louis Bourgeois. Many of these composers supplied original music to some of the metrical psalms, in addition to their harmonisations of the existing melodies. All the harmonised tunes were without bars, and had the melody, intended to be sung in unison by the whole congregation, placed in the tenor. Among the various Genevan melodies which, as before remarked, found their way into England and Scotland, were the tunes now known as the Old Hundredth, St. Michael's, and the Ten Commandments tune (see "Bristol Tune-book," No. 79). The melody of the Old Hundredth was composed by Bourgeois, and published in an edition of the Genevan Psalter published in 1551. Though undoubtedly effective, it is replete with plagiarisms, being little better than a collection of commonplace musical phrases. From the fact of its having been used by a French congregation who worshipped in the Savoy, London, after the Restoration, the tune has often appeared under the title Savoy. In the Genevan Psalter it was set to a version of the 134th Psalm, but in the English to a version of the 100th, "All people that on earth do dwell." The expression *Old Hundredth* dates from the issue of Tate and Brady's Psalter, in 1696, in which work all tunes were termed "old" which had previously appeared without name in the psalter of Sternhold and Hopkins. Here follows the Old Hundredth as harmonised by Goudimel, in 1565 :



Having thus briefly outlined the origin of Continental Reformation psalmody and glanced at its relationship to

the Reformation psalmody of this country, we shall now be able to confine our attention exclusively to the rise and progress of the psalmody of the English Reformation. The reign of Henry VIII was not distinguished by any decided change in the musical arrangements of Divine worship. Archbishop Cranmer, in the year 1544, set his litany to a simplified plain-song or series of Gregorian chants; and in 1550, the third year of the reign of Edward VI, appeared the whole of the first published Book of Common Prayer. This received a simple plain-song setting at the hands of the celebrated Merbecke, organist of St. George's Chapel, Windsor, who during the previous reign had narrowly escaped martyrdom for his religious principles. As might have been expected, the Marian persecution put an end to all musical progress, but upon the accession of Elizabeth the musical service of the English Church was placed upon a permanent basis. In the 49th of her "Injunctions," which were issued in 1559, occurs the following: "For the comforting of such that delight in music, it may be permitted that in the beginning or in the end of common prayers, either at morning or evening, there may be sung an hymn or such-like song to the praise of Almighty God, in the best sort of melody or music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived." The "such-like song" here referred to rapidly developed into the recognised anthem, which is not only a direct offspring of the English Reformation, but a form indigenous to English soil, in the cultivation of which form English composers have enjoyed an uncontested monopoly. On the other hand, the occurrence of the word "hymn" in the Injunctions would seem to imply some kind of metrical psalmody which must have been in private use in this country before 1559.

Agreeably with this supposition, we find that in 1549, ten years before the appearance of Elizabeth's "Injunctions," Thomas Sternhold, an officer in the household of Henry VIII and Edward VI, had produced a metrical version of about fifty of the Psalms of David. Sternhold, who was born about 1500, seems to have died shortly after the publication of his work. He appears to have tried his powers of versification not only upon the Psalms, but upon the Book of Proverbs, entitling his latter production "Certeine Chapters of the Proverbs of Solomon drawn into Metre." The paraphrases of Sternhold and other writers rapidly acquired a private popularity, and eventually became a recognised constituent of public worship. Several psalters, translated from or based upon that of Geneva, were published in England or on the Continent for the use of English-speaking congregations. One of these, still preserved in St. Paul's Cathedral, is thus entitled: "Foure score and seven Psalms of David, in English Metre, by Thomas Sternholde and others, Conferred with the Hebrue, and in certeine places corrected, as the sense of the Prophet requireth." This work was bound with a form of service as used in the English Church at Geneva, and published in that city by Zacharie Durand, in 1561. An Anglo-Genevan psalter containing fifty-one psalms had previously been issued in Geneva in 1556. This was an earlier edition of the Psalter of 1561. A copy is to

be found in the Advocates' Library, Edinburgh. In 1549 one Crowley, Vicar of St. Giles's, Cripplegate, is said to have provided one tune for the whole metrical version of the Psalms. Whether the version for which this tune was provided emanated from Crowley it is impossible to say. The Psalms must, at any rate, have been all of the same metre. Could a collection of hymns all of the same metre and all set to the same tune be employed in our nineteenth-century worship, the chronic grumblers at the introduction of new tunes would surely find their occupation gone.

A striking instance of the strong predilection for metrical versions of Scripture which existed during the Reformation period is presented to us in the case of Dr. Christopher Tye, the music-master of Edward VI, and sometime organist of Ely Cathedral. Tye, who was born about the beginning, and died towards the end of the sixteenth century, attempted to versify, and in that form set to music, the first fourteen chapters of the Acts of the Apostles. The work appeared in 1553, with this lengthy title, so common in those and later days: "The Actes of the Apostles, Translated into Englyshe Metre, and Dedicated to the Kynges moste excellent Majestye, by Cristofer Tye, Doctor in Muryke, and one of the Gentylmen of hys Graces most honourable Chappell, wyth Notes to eche Chapter, to syng and also to play upon the Lute, very necessarye for studentes after theyr studye to syle thyr wyttes, and alsoe for all Christians that cannot syng to reade the good and Godlye storyes of the lives of Christ hys Apostles." The music was, for that age, excellent. It has been adapted to other words and arranged as anthems. The words were execrable. Here is a specimen, Tye's version of the first verses of Acts xiv. :—

"It chancēd in Iconium,
As they oft times dyd use,
Together they into dyd cum
The sinagoge of Jues."

The year 1562 was an important one in the history of the psalmody of the English Reformation, for in that year appeared the whole of the Psalms versified—fifty-one by Sternhold, the remainder by Hopkins, Whitingham, Norton, and others. To these paraphrases, at first entitled "The Whole Booke of Psalms," but afterwards known as the "Old Version," were set melodies termed "Church Tunes." These were probably derived from popular airs, Lutheran chorales, Genevan Psalter tunes, and original melodies. The first harmonised edition of the "Church Tunes," and the first four-part tune-book published in England, appeared in the year 1563. The work was entitled "The Whole Psalms, in four parts, whiche may be song to al musical instrumentes, set forth for the encrease of vertue, and abolisshyng of other vague and triflyng ballads. Imprinted at London by John Daye, dwelling over Aldersgate beneath Saynt Martyne's, 1563." The celebrated Thomas Tallis, justly regarded as the father of English Cathedral music, contributed eight tunes to Day's Psalter, each tune being written in one of the ecclesiastical modes. Among them was a canon, two in one, now known as Tallis's Canon, and sung to Ken's Evening Hymn. John Day, the printer

of the Psalter of 1563, the second edition of the same work in 1565, various other psalters, Foxe's "Acts and Monuments," etc., was one of our earliest English music-printers. Over his place of business he suspended a sign on which was written, "Arise, for it is Day." This is supposed to have been a pun upon his name, with perhaps a covert allusion to the English Reformation. (To be continued.)

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BERMONDSEY.—On Sunday, 9th ult., at Rouel-road Congregational Church, in connection with the evening service, Root's cantata "Daniel" was very creditably rendered by the chapel choir and an orchestral band, under the direction of Mr. John Morgan, the choir-master. The pastor delivered an appropriate sermon in connection with the subject, which was wisely interspersed between the three parts of the cantata, and listened to with earnest attention by a crowded congregation. The singing of hymns with band accompaniment gave great vigour to the service.

CITY-ROAD WESLEYAN CHAPEL.—A very successful performance of the oratorio "Christ and His Soldiers" was given at the City-road Chapel, on Friday evening, Dec. 7th. The soloists were Miss J. Ellis, Miss F. Croft, Mr. A. Nutt, and Mr. Heron, who did themselves justice in their respective parts. The choruses were well rendered by the newly formed "Choral Union," assisted by an orchestral band and friends, altogether numbering about 120 performers, who were conducted by Mr. W. C. Harris, Mr. Chas. W. Harris presiding at the organ. The whole performance reflected great credit on those responsible, a word of special praise being due to the choir for such a successful first appearance, which must encourage them to additional efforts, and thereby ensure future success.

CRUCH HILL.—The "Messiah" was performed in the Presbyterian Church on the 19th ult., in the presence of a rather poor audience. The principals were Miss Clara Dowle, Miss Mary Hutton, Mr. Dyed Lewys, and Mr. David Hughes, all of whom sang most creditably. Miss Dowle was very successful in "Rejoice greatly" and "I know that my Redeemer liveth"; and Miss Hutton in "He shall feed His flock" and "He was despised," both of which she sang with much feeling. Mr. Lewys in "Thou shalt break them," and Mr. David Hughes in "Why do the Nations," roused the audience to enthusiasm. The choruses, which were rendered by the Psalmody Association, might have been better. Unfortunately, the organist who was to have accompanied was unable to be present, and a substitute was found at very short notice. Therefore, for want of rehearsal together, there was some uncertainty. Mr. E. R. Mattocks, the organist of the church, was the conductor.

EALING.—On the 3rd ult. a successful concert was given in the Shaftesbury Hall, by the Ealing Division of the London Sunday School Choir, assisted by their recently formed local orchestral band, under the direction of Mr. W. Binns. The programme consisted of pieces of a high-class character, selected from the past festival music rendered at the Crystal Palace, and was effectively rendered. The band, which made its first appearance at this concert, was much appreciated and applauded. The soloists were Miss Mary Stuart Campbell, Mr. and Mrs. Bernard Fountain, and Mr.

and Mrs. Mathews, all of whom were cordially received. Miss Emmeline Bullock, a very young performer, rendered Haydn's Sonata in E minor in a brilliant style, which reflected great credit upon her.

GREENWICH.—The organ at Maze-hill Church, having been entirely rebuilt, at a cost of £200, was reopened on the 6th inst. Mr. Turpin, the organist of St. Bride's, Fleet-street, and secretary to the College of Organists, officiated.

HACKNEY.—The Saturday evening popular entertainments under the auspices of the Hackney Band of Hope Union, given at Morley Hall, are deservedly successful. On the 15th ulto, the London Sunday-school Orchestral Band, under the direction of Mr. David Davies, performed selections from Haydn's Symphony No. 7, the overtures "La Gazza Ladra" (Rossini) and "Poet and Peasant" (Suppe), and the graceful dance (Henry VIII.), incidental music (Sullivan) to a crowded and appreciative audience. Mr. John Saunders was the leader, and performed the violin solo *Fantasia*, "Faust" (Gounod), and "Fantasia on American Airs" (Hauser), with fine effect. The soloists were Miss Violet Wyntre, Miss Emily Briggs, and Mr. Charles Victor. Mr. L. W. Hardy (Crystal Palace Orchestra) gave the cornet solo "The Lost Chord" (Sullivan), with orchestral accompaniment. Miss Gertrude Sweptstone was much applauded for her recitals.

MILE END.—Mr. Arthur Bayliss (organist and choir master of Wood Street Chapel, Walthamstow) gave an interesting recital on the large organ at the People's Palace on Tuesday, November 20th, which included compositions by Handel, Batiste, Heller, Scotson Clark, and other composers.

STEPNEY.—On December 3rd a sacred concert was given in Stepney Meeting, in aid of the Children's Free Dinner Fund, and was well attended. Mr. Ernest W. E. Blandford, the organist and choirmaster, played in a most effective style "Postlude" (Rinck), "Andante con Moto in F" (F. Archer), Allegro (T. Mee Pattison), *Fantasia* (Adolphe Hesse), "War March of Priests," "Athalie" (Mendelssohn), and showed the capabilities of the fine three-manual organ to the very best advantage; he also accompanied the vocal numbers with good taste. The vocalists were Mrs. Harrison, who sang, "Jerusalem, thou that killest the prophets" (Mendelssohn), and "Oh, had I Jubal's lyre" (Handel), the latter being encored, and redelivered in excellent style. Madame Suter (who kindly filled the place of Miss Alice Suter, who was indisposed) gave "The Chorister" (Sullivan) and "He will forgive" (Frank Moir) in her accustomed excellent manner. Mr. T. Rider Glanvill (alto) was received with great favour in "There is a green hill" (Gounod), and "Oh, rest in the Lord." Mr. Cameron Brock sang "Nazareth" (Gounod) and "Jerusalem" (H. Parker). There are two choirs at this most fortunate place of worship, one for the morning and evening services, and another for the afternoons, when more music is given than at the earlier or later services. These choirs were amalgamated for this occasion, and sang with a remarkable degree of finish. Mr. Blandford has acquired the excellent habit of varying the *tempo* with the value of the words used, and of giving varying degrees of light and shade to the anthems, and it was very interesting to note the great attention and care with which the choristers (some fifty in number) followed the organ through the following pieces, which were performed with much credit to all concerned: "I will magnify Thee" (Goss), "He is risen" (H. Gadsby), "The Lord is loving" (Garrett), and "Thus speaketh the Lord of hosts" (Stainer).

THE CITY TEMPLE.—The Thursday concerts during the early part of December were more crowded than ever. On the 13th ulto. a young Australian con-

tralto, Miss Annie Carter, who is now on a short visit to England, created a most favourable impression. She received quite an ovation on appearing to sing her last song. Her well-trained voice and artistic rendering greatly pleased the audience.

UPPER TOOTING.—At the anniversary services of the Congregational Baptist Church, Trinity Road, special music, comprising a *sanctus*, an anthem, the "Hallelujah Chorus," besides hymns, were sung. The choir, numbering about seventy, sang exceedingly well, under the leadership of Mr. J. H. Robinson, Mr. E. C. Mudie ably presiding at the organ.

WALTHAMSTOW.—On Sunday, the 25th November, and following Wednesday, anniversary services were held at Wood Street Chapel. On the Wednesday Mr. Arthur Bayliss, the organist, played the following selection of organ music before evening service: March (Smart), Andante in B flat (Mendelssohn), Andante in F (Wely), Offertoire in F (Wely), Allegretto in C (Niels Gade), March, "Athalie" (Mendelssohn).

PROVINCIAL.

ALDERSHOT.—The *employees* of the large firm of Messrs. T. White and Co. have given a very successful concert on behalf of the building fund of the Baptist Tabernacle there. The concert took place in the large room of the Aldershot Institute, which was crowded to excess. A capital programme was most efficiently rendered, and at the conclusion of the entertainment the pastor, Rev. J. Aubrey, tendered his most hearty thanks to the promoters and helpers in the arrangement of the proceedings.

AUDENSHAW, NEAR MANCHESTER.—On Thursday evening, the 13th December, a performance of Handel's "Messiah" was given in Red Hall Chapel. The principals were Miss Marjorie Eaton, of Ashton-under-Lyne, Mrs. Mellor, and Messrs. Warren and Schofield, of Denton, supported by a powerful and well-balanced chorus. Mr. Waterhouse was organist; Mr. Wakefield conducted. Miss Eaton is a vocalist who shows good promise for the future. She gave a careful and musicianly exposition of the solos allotted to her, being awarded an encore for "I know that my Redeemer liveth." Messrs. Warren and Schofield are of well-known and acknowledged merit, being listened to with the greatest pleasure.

BIRMINGHAM.—The Presbyterian Choral Society gave a miscellaneous concert in the Lecture Hall, New John-street, on December 11th, assisted by Miss Hyde, Miss Dore, Mr. Court, and Mr. Bennett. Mr. William Masefield presided at the piano, and Mr. J. A. McGregor, M.T.S.C., conducted. Rev. J. McKeown, M.A., congratulated the Society on their success. The musical evening was enjoyed by a large gathering.

BOURTOM-ON-THE-WATER.—A sacred concert was given in the Baptist School-room on Thursday, the 29th November, by the Baptist Chapel Choir, assisted by friends. The first part consisted of a performance of Chas. Darnton's cantata "The Heavenly Shepherd," conducted by Mr. W. N. Reynolds. The soloists were Miss C. Painter, Miss A. Brindle, Mr. C. Bartlett, Mr. C. V. Wilkins, the instrumentalists being Miss G. Phillips Combe (harp), Miss Edith Combe (violin), Miss Heath (piano), and Mr. J. H. Wilkins (organ). The solos were creditably given, and the duets, quartettes, and choruses well rendered, the whole performance reflecting great credit on all those who took part. The second part consisted of two songs by Miss C. Wynne Kerrison, who delighted the audience with her splendid rendition of "The Better Land" (Cowen) and "There is a green hill" (Gounod); a violin solo;

"The Lost Chord" (Sullivan), sung by Miss Edith Combe with piano and organ accompaniment, which was executed very feelingly; and two instrumental quartettes, "Largo" (Handel) and "Meditation" (Gounod), by Miss Heath, Miss G. Phillips Combe, Miss Edith Combe, and Mr. J. H. Wilkins, which were much applauded.

CANN HALL.—A concert, given in the new Congregational church, on the 10th inst., realised £2 10s. 6d. for the harmonium fund. Although the church, of which Rev. C. Higgins is pastor, has only been opened ten weeks, there are already a choir of thirty voices, and a congregation of about 200, chiefly of the working class.

DOWLAIS.—The members of the Baptist Church at Penywern, under the presidency of Rev. W. J. Richards, have recognised the services rendered for so many years by Mr. Thos. Thomas as choirmaster, by a number of presentations.

DROYLSDEN.—On Sunday, December 9th, an organ recital was given in the Independent Chapel, by Mr. Randal Thornhill. The choir gave some choruses from "The Messiah," and were assisted by Miss Marjorie Eaton and Mr. George Robson, both of Ashton-under-Lyne. Miss Eaton has a beautiful voice, and sang "O, let eternal honours" and "From mighty kings" (Judas), and Piccolomini's song "The Soldier of the Cross." Mr. Robson is a good tenor singer, and sang "Comfort ye" and "Every valley," from "The Messiah," in a pleasing style. Mr. Thornhill is a capable organist, and displayed his ability in a marked manner.

FROME.—A grand musical service was recently given in Wesley Chapel by the choir, assisted by friends. The programme included selections from "The Messiah," "Elijah," and "The Creation." Miss Annie Lee was the chief vocalist, the other soloists being Messrs. B. Grant, W. B. Harvey, F. C. Tucker, P. Deggan, and H. Welham. The choruses were, on the whole, rendered exceedingly well. Mr. H. J. Chislett was the efficient organist, and Mr. T. Grant conducted in an able manner.

HARROGATE.—Instructions have been given to proceed further with the enlargement of the organ of the Congregational church. There will be added to the swell four stops, new choir organ of five stops, and a pedal Bourdon, and various alterations to the Great. The reopening will be early in March.

HEBDEN BRIDGE.—The organ in the Baptist chapel has just been enlarged by Messrs. Peter Conacher and Co., of Huddersfield, and was reopened by an organ recital, given by Dr. Spark, of Leeds, whose programme, comprised selections from Lemmens, Beethoven, Bataiste, Wély, Rossini, and Haydn. Vocal music was well rendered by the choir, ably accompanied by Mr. J. Halstead, the organist.

LEAMINGTON.—Mr. E. W. Richards (late organist of Dale Street Baptist Chapel) has been presented with a plated tea and coffee service in recognition of his honorary services.

LINDLEY.—The second choral service by the united choirs of Lindley Circuit was given in Deighton Methodist New Connexion Chapel. Rev. Henry Hope gave an address on "The Art of Worship." These musical festivals are intended to suggest various improvements in the mode of worship, and are a kind of model for the ordinary Sabbath services.

LIVERPOOL.—Saturday evening entertainments for the people have been commenced for the winter season in the Soho branch of the Liverpool Wesleyan Mission. Rev. Charles Garrett presided at the inaugural gathering.

MATLOCK BANK.—On Thursday evening, December 13th, the choir of the Congregational Church (conducted by their choirmaster, Mr. Allen) gave the cantata entitled "Ruth, the Gleaner," by Henry Fisher, Mus.Doc. The solos were ably sung by Mrs. Fearon, Mrs. Challand, Miss L. Beck, Mr. Davis, Mr. Wall, Mr. Roberts, and Mr. W. Roberts. Mrs. Allen presided at the piano, and Mr. Turton (the church organist) at the organ. There was a large and appreciative audience.

MEXBOROUGH.—The organ at the Congregational Church has had a narrow escape from destruction by fire. A quantity of waste paper under the instrument became ignited by the dropping of a lighted match, but the flames were observed and extinguished before damage was done.

NEWPORT, MON.—A concert was given at the Albert Hall in aid of the funds for the organ in the new Temperance Hall, now in course of erection. The following were the principal artistes: Miss Mary Lambourne, Mrs. C. Bumstead, Miss Smith, Master H. Green, Mr. A. J. Phillips, Mr. Embleton, all of whom were well received. Mrs. C. Bumstead received a most enthusiastic encore for her rendering of Paul Rodney's "Alone on the Raft," as also did Miss Lambourne, after a clever reading of "A New To-morrow." Mr. Embleton's rendering of the "Powder-monkey" was a model for all amateurs to study, his enunciation being perfect. Master Green gave a careful and intelligent rendering of "Angels, ever bright and fair." The choruses were given by the Newport Temperance Choral Society, numbering eighty voices, under the guidance of their new conductor, Mr. C. Bumstead, who has lately settled here from Manchester. This society has rapidly improved, and made a most favourable impression.

NORTHAMPTON.—With a view of clearing off a debt connected with a brass band, which does good work under the guidance of the Wesleyan Mission, a concert was given in the Town Hall on November 27th. The principal vocalists were Madam Riechelmann, Miss Emily Foxcroft, Mr. Lawrence Fryer, and Mr. Henry Cross, all of whom acquitted themselves to the complete satisfaction of the audience.

NORWICH.—The arrangement of the programme for the fourth entertainment of the Prince's Street Chapel Band of Hope, given on November 27th, was undertaken by Miss Constance Pock. The vocalists who assisted were Miss Gowen, Mr. Plumly, and Mr. J. Winter, all of whom were heard to advantage. The instrumental pieces were most creditably rendered by Miss Pock and some of her pupils. Miss Pock's song, "Prayers," was much appreciated.

NOTTINGHAM.—An interesting musical festival was held at Arkwright-street Chapel, the combined choirs of Arkwright-street, Wilford-road, Radcliffe, Cotgrave, and Netherfield Chapels taking part. Mr. Heighton was at the organ, and a strong string band also assisted.

ROATH.—Instrumental music is rapidly finding its way into the Calvinistic Methodist chapels of Wales. A fine organ has just been secured for the chapel here, at the cost of £300. Dr. Cynddylan Jones, of the Bible Society, preached on the occasion of its being opened.

SALE.—The annual special services on behalf of the choir of Trinity Chapel (Wesleyan) were held on November 25th, the Rev. Richard Green, Governor of Didsbury College, being the preacher. In the morning, the service consisted, as usual, of the order of morning prayers, Conference arrangement. Berthold Tours' setting in F of the Te Deum was given by the choir, and after Mr. Green's sermon—a masterly exposition of the value of praise in worship—they also rendered the chorus "Sing unto God," from Handel's "Judas

Maccabæus." In the evening service the special music consisted of the Magnificat (Tours, in F) and Dr. S. S. Wesley's anthem "The Wilderness." Mr. Ashworth took the bass solo in the latter, and was joined in the quartette portion by Miss Lonsdale (soprano), Miss Daggett (alto), and Mr. H. Baker (tenor). That such music as the above should be given so creditably as it was, testifies to the painstaking ability of the choirmaster, Mr. Ashworth, more especially as less than twelve months ago the choir would not have thought of attempting the above-named music. Mr. Platt rendered efficient service at the organ by his careful accompaniments.

TUNBRIDGE WELLS.—On Wednesday evening, December 5th, a large congregation attended at the Mount Pleasant Congregational Church, for the purpose of hearing Barnby's cantata "Rebekah," which was performed by the choir, assisted by friends, under the able conductorship of Mr. F. H. Brackett, the organist. The work was highly appreciated, being rendered in a manner which reflected the highest credit on the choir. The solo parts, which were well sung, were undertaken by Mrs. Gates, Mr. J. T. Parsons, and Mr. P. S. Lankester. Mr. W. W. Starmer, organist of St. Mark's Church, ably presided at the organ, and during the evening a good collection was realised for the General Hospital. The duet, "Love Divine, all love excelling" (Stainer), was well rendered by Mrs. Gates and Mr. J. T. Parsons. The following voluntaries were also played on the organ, in an admirable manner, by Mr. W. W. Starmer: "Ave Maria" (Verdi); "Funeral March" and "Hymn of Seraphs" (Guilmant); Toccata and Fugue in D Minor (Pac); "Fest March" (W. W. Starmer).

YORK.—The Lord Mayor on a recent Sunday headed one of the singing bands which went out to attract the people to the Wesleyan popular services in the Centenary Hall.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

PHRASING OF HYMNS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Can any of your readers give me some advice? Let me at once give an example of my difficulty. Take the third verse of "Lead, kindly Light," which runs thus:—

"So long Thy power hath blest me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone,
And with the morn those angel faces smile
Which I have loved long since, and lost awhile."

We sing this to Purday's tune Sandon, but the words and music do not fit nicely at all. The music suggests taking breath at the end of each line, but that makes nonsense of the words.

This is a sample of many such inconsistencies between words and music. What is the best way to treat such difficulties?—Yours truly, A. F.

ORGANIST APPOINTMENTS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Your correspondent "A Countryman," in last month's issue, refers to the unreliable testimonials that are sent in by applicants for an appointment as organist. I can endorse what he says. Testimonials are fre-

quently—in fact generally, I believe—misleading. The writers may not intend to convey a wrong impression, and their opinion may be thoroughly honest. Before a testimonial can be trusted, however, you must have another testimonial stating that the writer of the first one is a competent judge. You want to know precisely who the man is, and what his qualifications are, who says that Mr. —— is an "excellent organist and a thoroughly accomplished musician." Testimonials as to musical ability should be disregarded unless written by men of good repute.—Yours truly,

SUSPICIOUS.

THE CRYSTAL PALACE FESTIVAL.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The authorities of the Nonconformist Choir Union have, I am informed, wisely arranged for a festival at the Crystal Palace on June 1st. I think every Nonconformist choir in London should *at once* decide to take part in it.

Many persons who would not enter a chapel under any circumstances, imagine that the musical abilities of the Nonconformists are of the very lowest order. Now this is a grand opportunity to let the world at large know what we really can do. If the choirs of London and district don't rally round our friends on this occasion, the reflections of a failure will fall upon the absentees more than upon those who do their best to make it a success.—Yours truly, HOPEFUL.

[We believe the choirs of London will, for the most part, join the Union in this festival, when it is brought to their notice. Full particulars will be found in our leader.—ED. N. M. J.]

Caution for Tenors and Baritones.

HERE is some sound common-sense from our Philadelphia contemporary *North's Musical Journal* :—

"The temptation to the high notes is great, and the difficulty of fitting a baritone into a choir makes him anxious to throw in his lot with that part where his voice is most effective. He feels himself swallowed up in the basses, and he is a power among the tenors. But let the baritone avoid the temptation as he would the plague. It means ruin to the quality of the voice, unless his chest be made of iron. Let him take his place among the first basses, and as soon as possible get his voice 'placed' by some competent master. With increase of years will come corresponding depth of tone; and after all, the solo voice is the first consideration. But baritones are not all of one quality; sometimes the voice will verge on tenor, and then we get the tenor robusto. He is nothing more than a high baritone; but tenors being scarce, he does tenor's duty. How many of these voices have succumbed to the strain of endeavouring to do the work of the tenor proper! How many get worn out at the end of an evening's work! I recollect two such occasions. The first was the performance of Gade's 'Crusaders,' in which the tenor broke down, after having got through the rehearsal splendidly. The second was the performance of Barnett's 'Ancient Mariner.' The newspaper account was about as unintentionally satirical as it could be. It spoke of the tenor as evidently suffering from a severe cold—which he was not. The tenor robusto may have a most useful voice, but he should never forget that he is more of a baritone than a tenor, and that if he wishes to preserve his voice he must eschew high tenor parts."

Reviews.

Stars of the Summer Night. Serenade, by Robert W. Years. (B. Williams, 19, Paternoster-row, E.C.) 4s. Longfellow's words are here set to a pretty flowing melody.

Turkish Cavalry, Quick March. (Weekes and Co., 14, Hanover-street.) 4s. *Dance of the Pirates*. (E. Donajowski.) 3s. *Sunday Musings* for Piano or Harmonium. (E. Donajowski.) 4s. *The Minstrel of Old*: Song (Augener and Co.) 4s. All by D. R. Munro. Mr. Munro (who is organist at Trinity Congregational Church, Glasgow) is evidently a writer of different styles of music. All of the above are musicianly efforts, but the instrumental pieces are the best. The *Turkish March* is very pretty, but savours somewhat of the well-known *Turkish Patrol*. The *Sunday Musings* will be useful to young players of the harmonium.

To Correspondents.

G. J. (Scarborough).—You will find many suitable works advertised by Novello and Co. in another column. Gaul's "Ruth" or "Holy City" would probably do for you. Curwens also publish some good cantatas. We can also recommend Shinn's "Captives of Babylon," and Dr. Spark's "Immanuel."

F. SHEPHERD.—If you get 100 copies printed, even for your private friends, that, in the eye of the law, is publishing. Strictly, we believe, it is illegal to make one copy of a copyright work. Your safest plan will therefore be to get the consent of the publishers. We do not anticipate they will offer any objection.

AN INQUIRER.—We take it that the committee undertake the business arrangements only. They would therefore probably decide as to the amount to be expended for principals. The selection of the vocalists should, however, certainly be left in the hands of the conductor, as his knowledge and experience would enable him to secure suitable soloists for the work to be performed.

F. R.—No.

W. Z.—Brewer and Co., Bishopsgate-street, E.C.

T. L.—Next month.

A. H. (Forest Gate).—Thanks for suggestion, but "a sermon or Gospel address" would be more suitable for one of the religious newspapers.

The following are thanked for their letters: A. G. (Hampstead), B. R. (Torquay), F. M. (Glasgow), M. A. (Warwick), T. T. (Birmingham), C. E. (Yarmouth), O. M. (Keswick), J. P. S. (Bishopsgate), F. W. M. (Cleethorpes).

Staccato Notes.

PATTI sang at a concert in the Albert Hall on the 11th ult. The hall was crowded, seven-and-sixpenny tickets at the last moment selling for a guinea.

DR. HUBERT PARRY'S "Judith" was performed for the first time in London on December 8th, by Novello's Choir. It was also given by the same choir, at the Crystal Palace, on the 15th ult.

THE Glasgow Orchestral Concerts, under the direction of Mr. Manns, commenced on the 15th ult.

THE will of Mr. Gunton, formerly organist of Chester Cathedral, has been proved, the personality amounting to over £27,000.

THE death is announced of Mr. Desmond Ryan, the musical critic.

THE "Golden Legend" was performed by the Royal Choir, at the Albert Hall, on the 15th ult.

Accidentals.

BOSTON has a musical critic who is so intensely musical that he takes soup with a tuning fork.

WHAT HIS TITLE WAS.—"Do you notice that be-whiskered German yonder? He's a famous musician, they tell me." "Yes, Bromley." "Titled, isn't he—what is his name?" "Herr de Gurdy, probably."

IT was an appropriate selection of an organist at a recent church-wedding. As soon as the happy pair had been pronounced man and wife, the organist played, "She never will be miss-ed, she never will be missed."

EXTRAVAGANT Nephew: "Dear Uncle, will you kindly pay this little note I gave my tailor? It is due to-day, and, as I am a little short, must request your assistance." Musical Uncle: "Little note, you say? Why, that's a whole score!"

THERE had been a terrible railway accident, and the wreck of the luggage van was in flames. "Oh, my good, kind friend!" pleaded a prima donna, as she approached one of the injured passengers, "only one of your arms is broken. Won't you please pull my trunks out of that van?"

VON BULOW was once asked by a new composer to listen to his original (?) opera. "Go ahead," said Von Bulow. The musician sat at the piano and ran through two or three numbers, and then turned to the maestro with: "Well, how do you like it?" "I have always liked it," said Von Bulow, quietly.

LITTLE Fritz, hearing his parents speak of Beethoven, asked: "Mamma, who is Beethoven?" "A composer," replied his mother. "And what is a composer?" "A man who makes music." The next morning an organ grinder struck up a tune in the street. "Mamma," exclaimed Fritz, eagerly, "there is Beethoven."

SAYS Dumley "The lady in the other part of the house is learning to play the piano, her husband is struggling with the violin, I have a daughter who is studying the organ, and a boy who is learning the banjo, and —" "What are you learning?" asked a hearer. "Oh, I'm learning to get used to it," was the prompt reply.

"MR. SCRAPEM," said the hostess to an amateur violinist at an evening gathering, "you play the violin, do you not?" "Yes, after a fashion, you know," was the modest reply. "How nice!" murmured half the company. "Did you bring your violin with you?" "No, I did not." "How nice!" murmured the other half of the company in fervent unison.

THE Vicar of Carmarthen, speaking on the necessity of appointing Welsh clergymen to Welsh parishes, says that some years ago an Englishman, who was appointed, began to learn the Welsh language, and made, as he thought, such progress that he ventured to preach in the vernacular. The English squire, on his way home, remarked to one of his tenants, "Jones, that was a fine sermon, wasn't it?" "May be," replied Jones, "but pity 'twasn't in Welsh." "Why," said the squire, "of course it was in Welsh." "Well," answered Jones, "it wasn't Welsh where I was standing."

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Stabat Mater.

BACH.
God goeth up with shouting.
God's time is the best.
My spirit was in heaviness.
O Light everlasting.
Bide with us.
A Stronghold sure.
Magnificat.
Thou Guide of Israel.

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Third Mass (Imperial) (Latin and English).
Te Deum (Latin and English).

EDWARD HECHT.
O may I join the choir invisible.

DR. HILLER.
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Loreley.

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As the hart pants.
Come, let us sing.
When Israel out of Egypt came (8 Voices).

Not unto us.
Lord, how long wilt Thou forget me?
Hear my prayer.

The First Walpurgis Night.
Midsummer Night's Dream.
Man is mortal (8 Voices).
Festgesang (Hymns of Praise).
Festgesang (Male Voices).
Christus.

To the Sons of Art.
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Three Motets (Female Voices).

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The Sun-worshippers.

E. H. THORNE.

Be merciful unto me.

VAN BREE.

St. Cecilia's Day.

C. M. VON WEBER.

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S. S. WESLEY.

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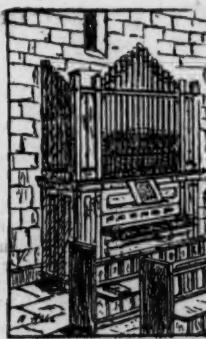
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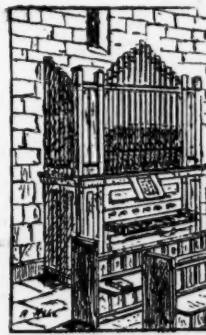
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